

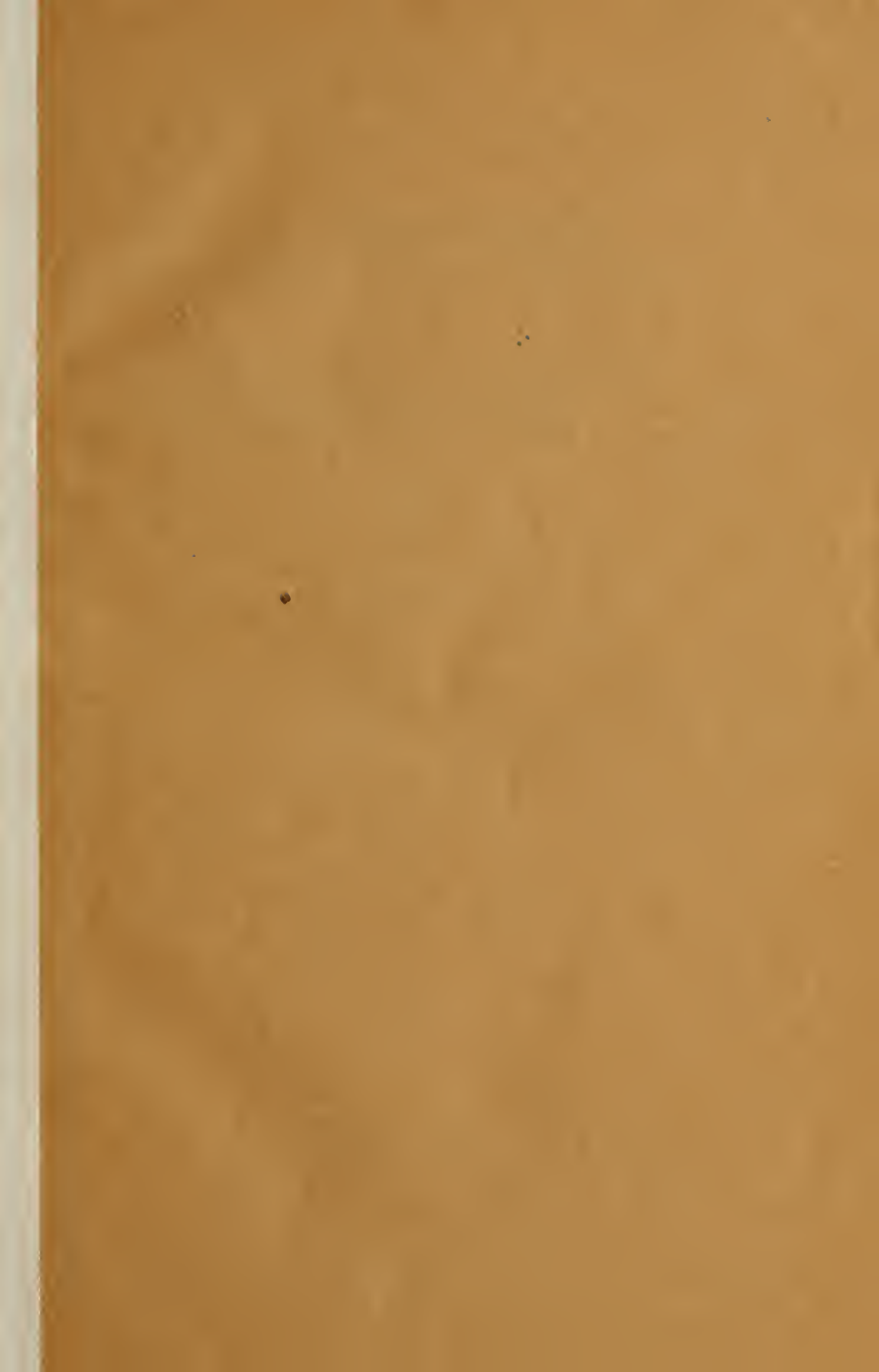
Z  
254  
S6

UC-NRLF



B 4 194 850







LIST OF PROOF-MARKS  
CORRECTED PROOF-SHEETS

AND

SUGGESTIONS IN REGARD  
TO PROOFREADING

BY

A. M. SMITH

---

PHILADELPHIA

2-254  
S6

70 1110  
11107110

me

# LIST OF PROOF-MARKS AND CORRECTED PROOF-SHEETS

BY  
A. M. SMITH

Formerly Secretary to the President, and Instructor  
in Proofreading, Drexel Institute, Philadelphia

---

## CHAPTER I PROOF-MARKS

The following is a complete list of the proof-marks in common use. An example of the use of each is given in the two pages of Corrected Proof-Sheets, and directions concerning the proper marking of proof will be found under SUGGESTIONS IN REGARD TO PROOFREADING.

### 1. KINDS OF LETTERS

≡≡≡ Three horizontal lines under a word or a letter—  
print in capitals (*caps*).

≡≡ Two horizontal lines under a word or a letter—  
print in small capitals (*s. caps, sm. c.*).

— One horizontal line under a word or a letter—  
change roman to italic, or italic to roman.

*l. c.*—*Lower case*—change capitals or small capitals to  
small letters.

*w. f.*—*Wrong font*—change letter or letters to proper size  
or font.

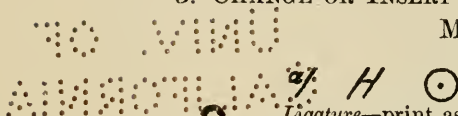
(1)

## 2. CHANGE OF MATTER

*Dele*—Take out.*Stet*—Let stand.

Used when matter in the proof has been expunged and the reader afterwards decides to let it remain. A line of dots is placed under the word or words stricken out.

## 3. CHANGE OR INSERT LETTER OR PUNCTUATION MARK



*Ligature*—print as a diphthong, ligature, or as a single character; thus, *a, fl*, means print *x, fl*.



Insert superior character, such as the apostrophe, quotation marks, etc.

## 4. POSITION



Lower word, letter, or character.

Elevate word, letter, or character.

The direction of the angles indicates the position in which the word, letter, or character is to be placed.



Bring word or words farther to the right.



Bring word or words farther to the left.



Bring word or words to the beginning of the line; also, make a new paragraph.



Indent.



Reverse letter.



Straighten lateral margin.



## 5. SPACING

- ⊖ Less space between letters.
- ⌘ More space between words.
- ✓ Less space between words.
- lead* More space between lines.
- ℓ lead* Less space between lines.

## 6. TRANSPOSITION

3      2      1  
*Words—beautiful and bright.*

The words to be transposed may be enclosed and a line drawn from them to the place where they are to be inserted; if the order of the words is to be changed, they may be numbered as above indicated, and *tr.* written in the margin.

*Letters—~~friend~~, ~~month~~.* *tr*

The transposition of letters may be indicated in either of the two ways given above; *tr.* must be written in the margin.

*Lines.*

When several lines are to be transferred, they should all be enclosed and a line drawn from them to the point where they are to be inserted. *tr.* should be written in the margin.

## 7. IMPERFECT TYPE OR CROOKED LINES

- X or + Broken type.
- ↓ or ⊥ Depress space or lead.
- = Straighten type in words.
- ≡ or /// or \\\ Straighten crooked lines.

## 8. PARAGRAPHS

[ ¶ New paragraph. The first mark is placed in the text, the second in the margin.

↪ no ¶ Continue in same paragraph. The line unites the two portions of the text; *no* ¶ is placed in the margin.

## 9. NEW MATTER.

*Out, s. c.*—Words are omitted, see copy.

*See copy*—New matter to be inserted.

## 10. QU., QY., ?—QUERY

Used in printing-offices to call attention to a supposed error in the statement of a fact, obsolete spelling, etc.

CORRECTED PROOF-SHEETS

L g/ After passing Povel<sup>ia</sup> the boat will feel the tide  
 I lead 14 with her; and ten minutes more brings one to the  
 I lead \* landingplace of Malamocco. Quiet and sleepy and  
 e/ th. > clean, the people with a type distinctly their own;  
 x c/ 9 > very gently and freindly to strangers, but at heart  
 h.c. seeming to say, "We are not Venetians, but Mala-  
 tu. machini". There is a piazza and two long broad  
 ✓ ○ streets. In the piazza a flagstaff, with Saint Marks  
 rom. Lion in gilt on the top, as a weathercock, looking  
 ital. straight now to Venice, with his paw firmly placed  
 r/B on his evangel. At the foot of the flagstaff is a  
 w/ quaint old well, with the Pisan<sup>e</sup> superscription and  
 x c coat, per fesse, azure and argent, a lion rampant  
 rom. cap. count<sup>er</sup>changed, engraved upon it. Almost all house-  
 ↓ 12 doors have dolphins for knockers. You can walk down  
 x 1- the main street, where the maize is drying, a yellow  
 carpet spread on one side; where the women sit sp<sup>in</sup>  
 \* the wall and snap at the flies, out by the arch over  
 the Ponte del Borgo, past the gardens made of Vene-  
 tian mud till you reach the shore, and look down to  
 the long water avenue of the Adriatic.

Brown: Life on the Lagoons.

some, ital.

like the Venetians, but quiet

## AFTER CORRECTION BY COMPOSITOR

After passing Poveglia the boat will feel the tide with her ; and ten minutes more brings one to the landing-place of Malamocco. Quiet and sleepy and clean ; the people with a type distinctly their own, very gentle and friendly to strangers, but at heart seeming to say, " We are not Venetians, but Malamocchini". There is a piazza and two long broad streets. In the piazza a flagstaff, with Saint Mark's lion in gilt on the top, as a weathercock, looking now straight to Venice, with his paw firmly placed on his evangel. At the foot of the flagstaff is a quaint old well, with the Pisani superscription and coat, *per fesse*, azure and argent, a lion rampant counterchanged, engraved upon it. Almost all the house-doors have dolphins for knockers. You can walk down the main street, where the maize is drying, a yellow carpet spread on one side ; where the women sit spinning and not chattering, like the Venetians, but quiet ; where the dogs bask against the wall and snap at the flies ; out by the arch over the Ponte del Borgo, past the gardens made of Venetian mud, till you reach the shore, and look down the long water-avenue of the Adriatic.

BROWN : *Life on the Lagoons.*

center

□ Nothing could be more delightful than the spring  
 \* days which we passed in Barcelona. We could ap-  
 preciate the language of Washington Irving written  
 in 1844. All here is picture and romance. Nothing  
 has given me greater delight than occasional  
 evening drives with some of my diplomatic colleagues  
 to those country-seats or torres, as they are called,  
 situated on the slopes of the hills, for three miles  
 from the city, surrounded by groves of oranges,  
 citrons, figs, and pomegranates, with gay garden  
 terraced with flowers and fountains.

(Barcelona) become a city of traffic and manufac-  
 ture since Irving's day and can hardly merit now the  
 description of Cervantes, "flor de las bellas ciu-  
 dades del mundo, the flower of the beautiful cities  
 of the world, but it is still grand, beautiful and  
 captivating. In Barcelona besides the English  
 Church, whose chaplain attends British ships in the  
 harbour, there are missions of the Swiss Church  
 with chapel and schools, a Wesleyan mission, and  
 several walls ~~walls~~ in the suburbs of Gracia, where  
 where the Plymouth Brethren hold and support  
 meetings.

x inf.

w  
 @  
 \*

a/u  
 ital./tr.  
 spell  
 out  
 o/  
 tr./x

tr. / fbi / u /  
 \* run  
 over

fl

o /  
 x

cap  
 stet  
 e /

cap

STODDARD: Spanish Cities.

## AFTER CORRECTION BY COMPOSITOR

Nothing could be more delightful than the spring days which we passed in Barcelona. We could appreciate the language of Washington Irving written in 1844: "All here is picture and romance. Nothing has given me greater delight than occasional evening drives with some of my diplomatic colleagues to those country-seats or *torres*, as they are called, situated on the slopes of the hills, two or three miles from the city, surrounded by groves of oranges, citrons, figs, and pomegranates, with terraced gardens gay with flowers and fountains. . . ." Barcelona has become a city of traffic and manufacture since Irving's day and can hardly merit now the description of Cervantes, "*flor de las bellas ciudades del mundo*", the flower of the beautiful cities of the world, but it is still grand, beautiful, and captivating.

In Barcelona besides the English Church, whose chaplain attends British ships in the harbour, there are missions of the Swiss Church with chapel and schools, a Wesleyan mission, and several halls in the suburbs of Gracia, where the Plymouth Brethren hold and support meetings.

STODDARD : *Spanish Cities.*

## SUGGESTIONS IN REGARD TO PROOF-READING

1. It is best to make corrections in ink. If red ink is used, or any ink which is of a contrasting color with the printed proof, the time of the compositor will be saved, as he can thereby see at a glance the changes desired. Lead-pencil marks are liable to become blurred and indistinct.

2. Corrections should be made on the blank margin, opposite the lines in which the errors are respectively found, and in exactly the same order in which the errors occur. Corrections are generally separated from each other by oblique lines. Long lines connecting the error with the correction in the margin should be used only when absolutely necessary, for instance, when new matter is to be inserted.

3. When several errors occur in one line, the changes should be made in the margin nearest the respective errors which they are intended to correct; but these alterations must always be made in exactly the same order in which the mistakes occur.

4. When there are several errors in one word, it is better to rewrite the whole word correctly, than to indicate each change separately.

5. If much new matter is to be added, it should be written on another piece of paper and attached to the proof-sheet. If only a few lines are to be inserted, they may be written on the margin of the proof-sheet.



### *Errors Which May Escape Notice*

1. The omission of a letter or syllable, or the substitution of one letter for another, which does not greatly change the outline of the word; as, *constution* for *constitution*, *edifid* for *edified*, *counu-try* for *country*.

2. The insertion of a word which is not in the copy and which does not materially alter the sense. This is especially true of articles and conjunctions.

3. The repetition of a syllable or word which ends one line, at the beginning of the next.

4. The substitution of one word for another, which differs from it but slightly in spelling and which sometimes makes sense; as, *wall* for *hall*.

5. When a query has been made on the proof-sheet by the professional proofreader (the proofreader of the printing-house), if the author desires the suggested change, he should make the correction and draw a line through the query. If he wishes the matter to stand as set up, a line through the query is sufficient. Marks should never be rubbed out with an eraser.

Since typesetting machines have come into general use, one of the principal things the proofreader should guard against is imperfect alignment, especially when *movable* types are set by the Monotype machine, for the alignment then is not so accurate as in the case of types set by hand.

When a correction is indicated at one end of a line of type set by machine, the operator in making

the correction desired and resetting the line is liable to make a mistake in the other end of the line. In rereading the matter after the correction has been made, the proofreader should scan the line carefully to see that no other error has occurred.

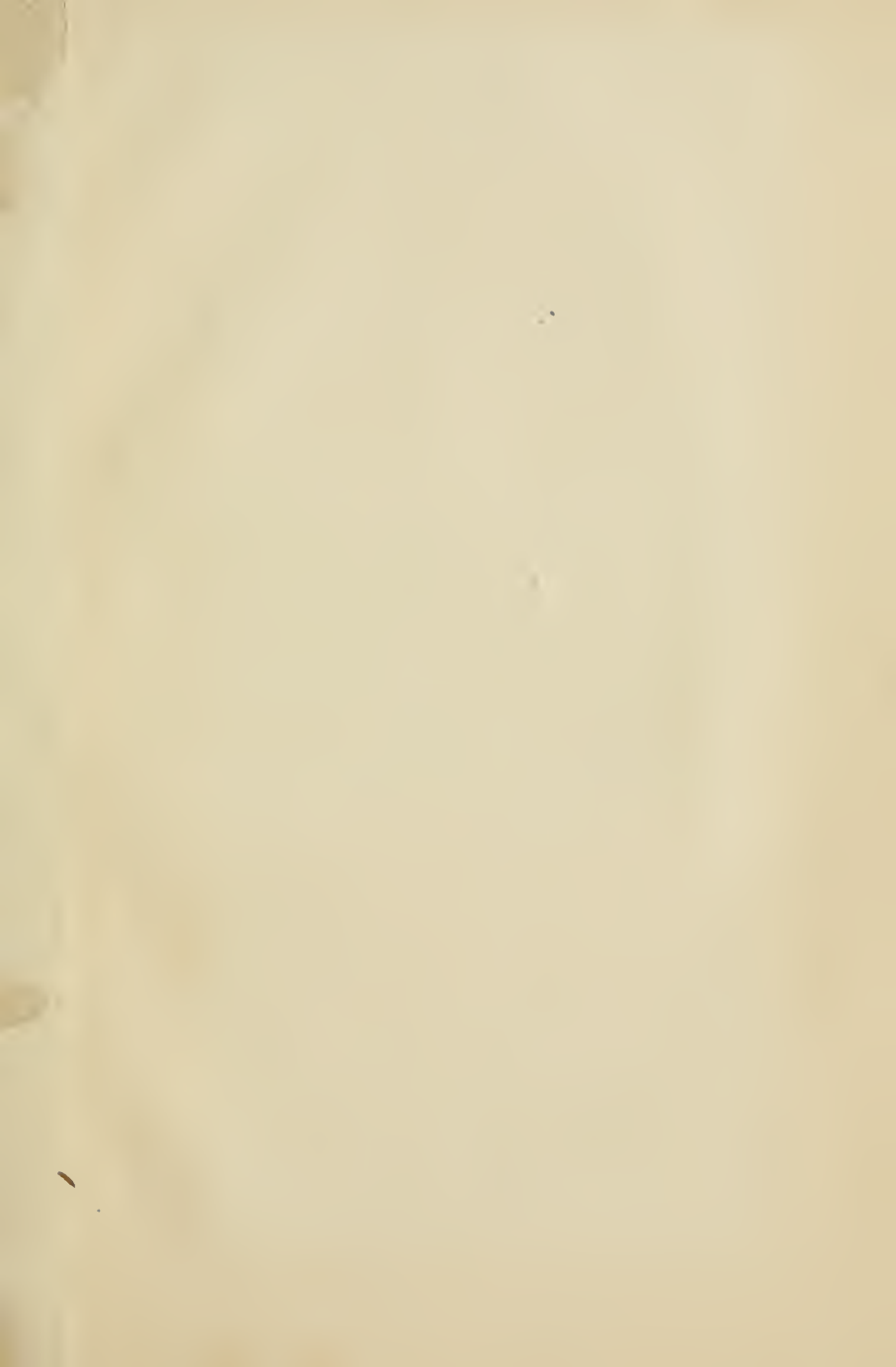
Proof should be corrected as soon as received and returned at once to the printer.

As corrections must be paid for according to the time required to make them, it is the part of wisdom to make as few changes as possible. The introduction or elimination of a word or two often necessitates the overrunning or readjustment of several lines, and sometimes of all the lines to the end of the paragraph. The more carefully the manuscript is prepared, the less, of course, will be the charge for corrections.

The reading of proof, and especially when read by an author, implies much more than the correction of typographical errors. Careful attention should be given to the spelling, the punctuation, the grammatical construction, the style, and the sentiment; quotations, references, scientific terms, and foreign phrases should be verified. Apart from the necessary qualifications to do this work well, the chief requisite of a good proofreader is a keen and quick eye for the detection of errors, without which even extensive knowledge will be of little service.

Copyright, 1910, by  
ADELE MILLICENT SMITH  
*All rights reserved*

Press of  
THE JOHN C. WINSTON CO.,  
Philadelphia, Pa.



THIS BOOK IS DUE ON THE LAST DATE  
STAMPED BELOW

**AN INITIAL FINE OF 25 CENTS**

WILL BE ASSESSED FOR FAILURE TO RETURN  
THIS BOOK ON THE DATE DUE. THE PENALTY  
WILL INCREASE TO 50 CENTS ON THE FOURTH  
DAY AND TO \$1.00 ON THE SEVENTH DAY  
OVERDUE.

NOV 24 1933  
MAR 18 1935

JAN 28 1936

APR 28 1937

MAR 11 1938

AUG 11 1938

APR 5 1941M


APR 19 1941M

SEP 4 1946

OCT 17 1953

OCT 17 1953 17



**RETURN  
TO** 

**LIBRARY SCHOOL LIBRARY**

2 South Hall

642-2253

LOAN PERIOD 1

2

3

4

5

6

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

**DUE AS STAMPED BELOW**

SEP 18 1979

JUN 12 1981

DEC 18 1991  
RECEIVED BY

DEC 06 1991

CIRCULATION DEPT.

FORM NO. DD 18, 45m, 6'76

UNIVERSITY OF CALIFORNIA, BERKELEY  
BERKELEY, CA 94720

U.C. BERKELEY LIBRARIES



C027494030

